Film review

'Love Field'

By Duane Byrge

Frequent fliers might understand the title "Love Field," but the general public will be misled by this romantic moniker, especially when coupled with the star billing of Michelle Pfeiffer.

In this case, the title refers to the Dallas airport where John F. Kennedy landed prior to his assassination. Viewers expecting a passionate romp may be initially disgruntled, but ultimately charmed, by this backroads psychological journey where a young wife finally learns to trust herself.

"Love Field" is essentially what Harry Cohn used to call a "bus picture," a colorful odyssey where a man and a woman fussed and fought and eventually came to love each other. Prospects look rosiest on a limited run, however, before "Love Field" naturally lands at its most hospitable venue, rental city.

Not gussied up with a convert-

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LOVE FIELD
Orion Pictures

Producers ..... Sarah Pillsbury, Midge Sanford
Director ..... Jonathan Kaplan
Screenwriter/co-producer ..... Don Roos
Executive producers ..... George Goodman, Kate Guinzburg
Director of phtography ..... Ralf Bode
Production designer ..... Mark Freeborn
Editor ..... Jane Kurson
Music ..... Jerry Goldsmith
Associate producer ..... Sulla Hamer
Costume designer ..... Peter Mitchell
Michelle Pfeiffer's costumes ..... Coleen Atwood
Casting ..... Julie Selzer, Sally Dennison

Color/stereo

Cast:

Lurene Hallett ..... Michelle Pfeiffer
Paul Cater ..... Dennis Haysbert
Jonell ..... Stephanie McFadden
Ray Hallett ..... Brian Kerwin
Mrs. Enright ..... Louise Latham
Mrs. Heisenbuttal ..... Peggy Rea
Hazel ..... Beth Grant

Running time — 104 minutes
MPAA Rating: R

'Field'

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ible T-bird, bourbon or gunplay, this woman-on-the-road odyssey is a sweet and scratchy portrait of a young wife, Lurene (Pfeiffer), whose marriage is as boring as an ironing board. Pretty Lurene married, basically, the boy next door (Brian Kerwin) and has been bored out of her mind ever since.

Over her husband's perplexed objections, Lurene flies the coop. She hops on a bus, where even by the standards of public transportation, Lurene has the makings of a seat companion from hell. She chatters incessantly to a skeptical black man, Paul (Dennis Haysbert), and his withdrawn young daughter (Stephanie McFadden), babbling her entire life.

But Paul, too, is running from his past. The two forge a desperate bond, although he notes there's a difference between "being bored and being black."

Like most journeys, this sojourn has its slow spots, but screenwriter Don Roos has crafted a solid character-driven saga.

Pfeiffer is superb as the bouffant-topped Lurene, marvelously capturing her nervous dissatisfaction and energies, while Haysbert is well-cast as the stoic, dignified Paul.

Technical contributions are smartly fleshed, in particular Mark Freeborn's trans-Americana production design and Peter Mitchell's period-packed costumes. □